

VIDEO AGE

i n t e r n a t i o n a l

In This Issue:
Canada's Film
More on Baruch
Antalya Film Fest
The Magic of IPTV

www.videoage.org

The Studios' New Challenge: Direct-to-Home Movie Delivery

BY DOM SERAFINI

Is Hollywood quivering in fear in the face of new media? Recently, *The Los Angeles Times* wrote that, "Mainstream media [is in] a digital panic," and this is, perhaps, the reason behind its rush towards million-dollar purchases of social networking websites that are easily replicable. News Corp., Fox's parent company, for example, paid \$580 million to buy the social networking website MySpace, adding it to their 19 other Internet-based operations. A gossip website, TMZ.com, has even become a television show produced by Telepictures and distributed by Warner Bros. At this point one still gets the impression that entertainment professionals tend to be fearful of Web content made by amateurs (essentially 60 percent of videos that show up on YouTube and other social

(Continued on Page 22)



... as reported in the Italian press

AMAZIA's Intro: Asia TV Forum's Own Tsunami

Yew Hui Leng, project director of Reed Exhibitions, Singapore, which is organizing the eighth annual Asia Television Forum (ATF), is happy that "the 2007 [ATF] is

one hundred percent sold out." However, 2008 might well prove to be a different story, due to the threat from AMAZIA, a competing market to be held just prior to the ATF.

If the name doesn't yet say much, its backers speak volumes: Reed Midem.

Franz Caduc, director of New Business Development, Reed Midem (which, along with Reed

Exhibitions, is part of Reed Business Group, meaning that two divisions of the same company are now competing for the same audience), and the man charged with responsibility for AMAZIA,

(Continued on Page 24)

Filmmakers Find Their True Callings in Miami

A young provocatively-dressed Colombian lady hopped tables during the Florida Media Market's (FMM) first-day lunch break, pitching her project — something that sounded, at first, like the usual documentary one often hears about at media market conferences. Her pitch wasn't clear, so many dismissed it as gobbledygook. But those who paid attention and actually asked

(Continued on Page 20)

NATPE Market Power Now to The Indies

BY LEAH HOCHBAUM ROSNER

Prior to the upcoming National Association of Television Program Executives (NATPE) event, which will be held January 28-31, 2008 at the traditional Mandalay Bay Resort in Las Vegas, Nevada, there was talk that this time around the studios wouldn't just skip the floor in favor of the suites — but that they'd skip out altogether.

But *VideoAge* has learned that these reports were somewhat unfounded. Both the domestic and international divisions of Warner Bros. Television Distribution and NBC Universal Television Distribution will have booths on the convention floor. A spokesperson for Warner Bros. Domestic said that: "We don't want it to be a big deal that we've chosen the floor this year because who knows what next year will bring? We might be in the suites." Similarly, a spokesman for NBC Universal Domestic TV stated that they'd "definitely" be on the floor for the 2008 event.

On the other hand, some studios are indeed leaving the floor, but aren't taking to the suites. A rep for Sony Pictures

(Continued on Page 26)

GLADIATORS
26 episodes x 26'
Kim
39 episodes x 26'
WELCOME BACK PINOCCHIO
mondotv
 Via Branta, 11 - 00198 - Rome, Italy
 T: +39-06-86323293 / 86320364
 F: +39-06-86209836
 e-mail: mondotv@mondotv.it
 web-site: www.mondotv.it

Good stories have no frontiers

PROGRAMS

Teen Angels



Casi Angeles

TEEN TELENÓVELA - 150 x 1 TV Hour
Cris Morena Group / RGB Entertainment

The current teen success,
with alternative business development.



TELENÓVELA

150 x 1 TV Hour

Telefe Contenidos

Two couples of different
generations who live their
great love story!



TELENÓVELA

145 x 1 TV Hour

Telefe Contenidos

The story of a man who had
everything, but is betrayed
by those around him and his
life is completely destroyed.
Years later, he will return to
take revenge.



SERIES

10 x 1 TV Hour

Telefe Contenidos

The most successful and
original series about
police cases solved by two
very peculiar brothers.



TEEN TELENÓVELA

150 x 1 TV Hour

Star Park

Two victims of their families'
mutual hatred.
A teen story based on the
classic love story.



SERIES

65 x 1 TV Hour

Fox

The adaptation of successful
telenovela Forever Julia by
FOX.

CLASSIC TELENÓVELAS • SERIES • CHILDREN'S PROGRAMS • DOCUMENTARIES • TEEN SERIES
• MOVIES • ADULT TELENÓVELAS • MAGAZINES & SHOWS • MINISERIES • COMEDIES •



Programs Distribution

Phone + 54 11 4308-4505 - Fax + 54 11 4308-6340

E-mail contact: sales@telefeinternational.com.ar

Ms. Michelle Wasserman - Head of sales

ASIA TV Forum

Suite # 683 - Level 6

Shangri - La Resort



| telefe international

CONTENTS

VIDEO AGE • No. 6 • Nov / Dec 2007

Cover stories:

Studios' New Challenge: How broadband can eliminate the middleman, reduce piracy and lower costs

The Florida Media Market gets filmmakers moving. It's what Miami has to offer for now and it's promising

NATPE with fewer U.S. studios and *nada* Europeans has to reinvent itself — again! But there could be pleasant surprises!

Asia TV Forum faces Amazia in 2008: It's King ... sorry, Hong Kong versus Skull Island ... sorry, Singapore



4.

World: Monaco's Sportel, India, China, U.S. Letters. Plus, famous quotes

8.

Book Review. Canadian literature to film. Yes, Canada has literature and film!



10.

MIPCOM report. Big Shots and Big Deals Make for a Merry Market. All were happy to spend and make lots of money



14.

The American Film Market review is the usual mixed bag — good and bad. Still it makes for a good read.

18.

Antalya Film Festival and Market conquers West Asia by keeping an eye to Europe



28.

Calendar to swear and sweat by

30.

My 2¢: The magic of IPTV and the lure of electronic sell-throughs



CCTV's Deal With Sportsnow!

CCTV Sports Promotion, the commercial arm of broadcast giant CCTV, China's national television network, and Puerto Rico's Sportsnow!, have reached an agreement to co-produce and distribute *Who's Who: The Rivals*, a series featuring the world's top athletes as they prepare for next year's Summer Olympic Games, to be held in Beijing.

The series will consist of 50 24-minute

episodes, and will feature exclusive interviews with the top 50 Chinese Olympic gold medal contenders, as well as the top 50 international athletes from around the globe. Each episode will focus on the top two or three athletes in each discipline, and will follow them as they prepare for the biggest event of their careers.

Ratings in India To Be Reformed

Indian advertisers and broadcasters have proposed the creation of an organization to make industry and policy recommendations in order to improve the way TV audience ratings are measured. The Advertising Agencies Association of India, Indian Broadcasters Federation and Indian Society of Advertisers have elected Zee Telefilms

CEO Pradeep Guha as chairman to explore new ways to reform the TV ratings measurement system.

Currently, only TAM Media Research — in a joint venture between AC Nielsen and Kantar Media Research/IMRB — measures TV ratings in India. Its Peoplemeter TV panels are considered to be the largest globally, with 30,000 sample individuals polled weekly. It has not yet added direct-to-home platforms or conditional access systems measurement ratings.

"India has a vast topography and the number of households is increasing, so we need metrics in rural places," said Zee prez Joy Chakraborty. "In one of the fastest growing economies of the world we have the lowest ad revenues — worth just \$3.3 billion annually. It should be much more." *Janet Fine*

Sportel Sets Record

SPORTELMonaco, the international sports convention for television and new media executives, which was held at Monaco's Grimaldi Forum and ended October 18, played host to the biggest names in international sports programming distributors, including the National Football League, NASCAR, the National Basketball Association, Major League Baseball, ESPN and the PGA Tour, as well as European bigwigs Eurosport, the International Softball Federation and RAI Trade.

In what was touted as the largest SPORTEL event ever, a total of 2,362 participants representing 975 companies from 79 countries worldwide took part in SPORTELMonaco 2007. This year's expanded market featured 177 stands, kiosks and exhibits, up from 153 in 2006. The 19th annual SPORTEL-Monaco will return to the Grimaldi Forum, October 20-23 2008.

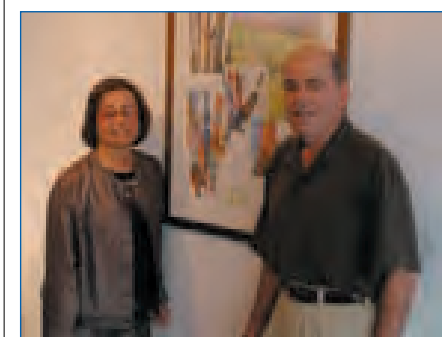


HSH Prince Albert II with RAI Trade's Massimo Migani

The Lazarus Art Show for Charity

On the occasion of the American Film Market in Santa Monica, California, Herb Lazarus, president, International, Carsey-Werner, and his artist wife, Shelley (pictured below), organized an exhibition of Shelley's paintings (and fellow artist Della Rolle's sculptures) at the nearby Tag Gallery. The proceeds of the art auction were donated to the Robert David Lazarus Pulmonary Support Group, which was started in 2003 by Herb and Shelley's son, Robert, before his untimely death in 2005 at the age of 42.

The event was well attended by industry representatives, including EMC's Jim Marrinan, veteran distributor Alan Silverbach and Twentieth Century Fox president Mark Kaner, in addition to the trade media.



NOVEMBER/DECEMBER 2007



26 eps x 26'

Cartoon One S.r.l. • Via Polistena 10 • 00173 Rome • Italy
Tel. +39 06 45421986 • Fax +39 06 45421990 • www.cartoonone.it • info@cartoonone.it



Epidem ZOT/Mikael Wahlforss

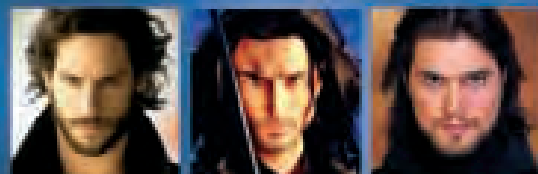


Cartoon One/Gianluca Bellomo



Good stories have no frontiers

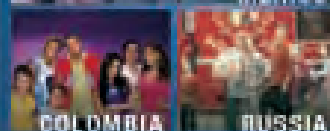
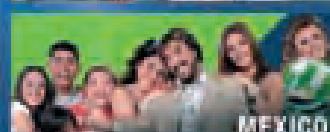
Formats



CHILE MEXICO PORTUGAL

MONTECRISTO

TELENOVELA - Format adapted in Portugal, Colombia, Mexico & Chile.
New versions in development in Italy, Russia, Greece, Spain & Turkey.



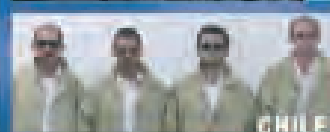
COMEDY

Format adapted in Colombia, Mexico & Russia.
New version in development in Romania.



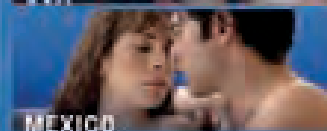
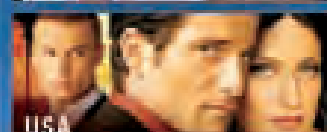
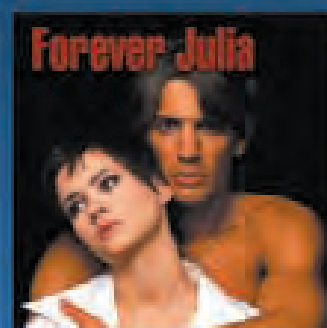
SERIES

Format adapted in Spain.
New versions in development in Italy, Chile & Russia.



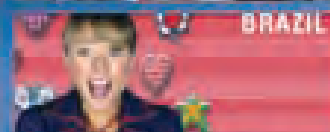
SERIES

Format adapted in Spain, Chile & Russia.
New versions in development in France, Korea & Mexico.



ADULT TELENOVELA

Format adapted in USA, Mexico & Portugal.



FAMILY TELENOVELA

Format adapted in Brazil, Colombia, Portugal, Chile & Mexico.
New version in development in Russia.

OUR FICTION FORMATS HAVE BEEN PRODUCED IN SPAIN • ITALY • FRANCE • RUSSIA • USA • MEXICO • COLOMBIA • GREECE • TURKEY • PORTUGAL • CHILE • PERU • ECUADOR • ROMANIA • INDIA • BRAZIL •



Formats & International Production
Phone + 54 11 4941-8044 - Fax + 54 11 4308-5143
E-mail: sales@telefeinternational.com.ar
Mr. Gonzalo Gilbey - Head of Formats & Int'l Production

ASIA TV Forum
Suite # 883 - Level 8
Shangri - La Resort

 | telefe international



Campo Bros' Uplifting Film

Brooklyn boy Joe Campo is an award-winning film producer and the younger brother of Sal Campo, a veteran TV and film distributor. Together, they are working on Joe's latest project, *The Human Experience*, an 85-minute docudrama about life's uplifting moments from such varying points of view as lost children in Perú, homeless people in New York and leprosy victims in Ghana. "Misery is

not the point," explained Joe Campo. "Faith, love and forgiveness, is. Material things are not important to these people, because they have none. However, reliance, hope and God are very important. They don't have happiness, but they do have joy."

The movie was produced in-house in conjunction with the Franciscan Friars of the Renewal for which Joe runs a home for "young men who need a second chance." Sal Campo is currently tasked with searching for a distributor for DVD, television and, possibly, theatrical distribution for the film.

This is Joe Campo's 11th film, but the first full-length feature since his 19-year stint at running the House for the Friars. Joe's 25-year old son, Michael, wrote the script. Since the film's overhead costs were kept low, "the money all went into the look, which gives it a high-budget feel," commented Joe.

Letter to the Editor

On Ralph Baruch ...

Let me say that I read your [Ralph Baruch] review [in the June 2007 issue of *VideoAge*]. I thought that you were very fair and could not think of how you could improve it, despite what others might have said.

I worked at Viacom from 1974 to 1986. These years allowed me to learn my trade from many of the Viacom executives that Ralph mentioned in his book. My time there was wonderful, as the senior management from Ralph on down created a friendly family environment. We all worked exceptionally long hours, but we were treated fairly and with respect and had the opportunity to share personal time at executives' homes and at parties, fishing

trips, etc.

However, from my view down the hall, a short distance from his office, I noticed that Ralph was always quiet, humble and guarded, and let few people into his inner circle. This may ultimately have been his downfall. I was therefore very surprised to see this insider's book in the twilight of his business life. I was there during part of the "Mutiny" (1986-1987) and it was ugly.

From my perspective, Ralph tells an accurate and interesting story. He could have gone into more specific details but I think that he wanted to take the high road. In my opinion, he really was cheated out of the opportunity to be part of the management buyout orchestrated by Terry Elkes, who double-crossed him. This book had to be written because no one in senior management at Viacom stood by his side or stood up for Baruch during this corporate mutiny, which ultimately led to the Sumner Redstone takeover. I left Viacom for greener pastures at ITC during the last 12 months of the siege (1987), so I missed much of the inside action.

It is interesting to note that after many skilled years of fighting for and building the Viacom brand, the only respect and business support that Baruch received was from Redstone. This was very unfair especially after Ralph made so many Viacom executives very successful and very rich. Ralph did himself a major disservice in his pre-mutiny years by being aloof and distant to his employees. In his defense, the company had grown tremendously and he could not know everyone by name, yet I still think he might have had more support had he endeared himself to more middle management executives.

The only problem with the book is his very unflattering remarks about the family and the spouse of Terry Elkes. The Baruch that I knew, was very opinionated, but I would never have expected these personal attacks. This was out of character for him. It greatly disappointed me and ultimately made his attempt to take the "high road" a failure.

In summary, someone had to tell the inside story of the Viacom takeover so I am glad that he provided a bit of insight into his history and his unfair departure. His impact on the cable and entertainment industry was really important, but unfortunately, due to his humble profile, he will never really get credit for his impact on the industry.

Jim Marrinan,
Calabasas, California

Famous Quotes

"Bring back regulations."

Dom Serafini, *Intermedia*,
December 2002

"In turnaround, industries seek U.S. regulations."

The New York Times,
September 6, 2007

Always on kid's side!



Blanche
eps. 26 x 5'
2D



Stefi
eps. 52 x 13'
HIGH DEFINITION!



I Così
eps. 26 x 5'
3D



Loulou
eps. 26 x 26'
2D



The ANIMATION Band



The ANIMATION Band

Animate your dreams!

The ANIMATION Band

www.theanimationband.it

Via V. Russo, 28 - 20127 Milan - Italy
tel. +39 02 26143706 fax +39 02 26145886
info@theanimationband.it

Via Valpolicella, 2 - 00141 Rome - Italy
tel. +39 06 8605262 fax +39 06 8605246
theanimationband@theanimationband.it

HALF A CENTURY AGO,
WE CREATED THE TELENOVELA
TODAY, WE CONTINUE TO INNOVATE



Televisa

TELENOVELAS · FORMATS · REALITIES
SERIES · GAME SHOWS · MOVIES



Televisa
ESTUDIOS

**Latinoamérica
y El Caribe**
6355 NW 36th St.
Miami, FL 33166, USA
t: +1 (786) 265-2500
f: +1 (786) 265-2209

**Asia, Africa
& Middle East**
805 Third Avenue, 9th Fl.
New York, NY 10022, USA
t: +1 (212) 686-5880
f: +1 (212) 686-0383

Europe
Marques de Riscal #2,
1ª interior derecha,
28010 Madrid, Spain
t: +34 (91) 700-0463
f: +34 (91) 700-0464

Formats
Bento Juárez #7
Col. Del Carmen, Coahuila
04100 Mexico DF, Mexico
t: +52 (55) 5329-3000

www.televisaestudios.com
info@televisaestudios.com

Canadian Literature Into Films. Yes, Canadians Write Books and Make Movies

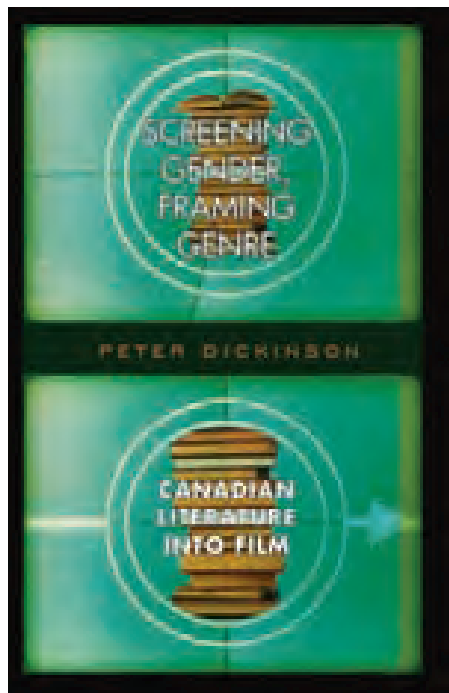
Once the initial shock wears off, and one realizes that there are indeed good Canadian authors and movies, the subject of Canadian literature being turned into films can be fully and seriously explored.

When a movie is adapted from a beloved book, audiences often judge that film's success by how faithfully it adheres to the original source. But that faithfulness (or lack thereof) is only one small part of a film adaptation. Directors often have many issues to contend with — including casting actors who may not closely resemble character descriptions in books, budget limitations, and changes that must be made to certain stories in order to make them more cinematic... and more palatable to would-be ticket buyers. In **Screening Gender, Framing Genre: Canadian Literature into Film** (2007, University of Toronto Press, 280 pages, U.S., \$45), author Peter Dickinson examines the long history of movies adapted from Canadian literature through the lens of gender studies, and discovers that filmmakers often make sweeping changes when adapting books about women, gay men or lesbians for the silver screen.

Dickinson, who teaches in the Department of English at Canada's Simon Fraser University, studied an impressively wide array of adaptations, including movies based on novels, plays, poetry and Native orature to determine why certain films are exact replicas of the books from which they originated and others are so entirely different — in scope, in plot development, in character motivations — that they seem to be completely original ideas. As Dickinson writes in his introduction to the book: "Transforming the written word into the visual language of film is necessarily an open-ended process, one that involves the quotation and intersection of a number of different 'texts,' not all of which may be recognizable as originary

or even literary. There are, in other words, some things that a novel can do that a film cannot, and vice versa."

In a series of bizarrely named chapters — including "Sex Maidens and Yankee Skunks: A Field Guide to Reading 'Canadian' Movies," "Critically Queenie, or Trans-Figuring the Prison-House of Gender: *Fortune and Men's Eyes* and *After*" and "Ghosts In and Out of the Machine: Sighting/Citing Lesbianism in Susan Swan's *The Wives of Bath* and Léa Pool's *Lost and Delirious*" — Dickinson



takes an in-depth look at how gender roles are often switched in modern Canadian films. Sometimes these changes are made to appeal to wider audiences. For example, *Shadow of the Wolf*, Jacques Dorfman's film adaptation of Yves Theriault's "Agaguk," retains the novel's basic plot, but turns the protagonist, who rapes and beats a woman in the book, into a character that audiences won't despise. Other times, the reasons for these alternations are inscrutable. For example, Léa Pool's *Lost and Delirious*, an adaptation of Susan Swan's novel, "The Wives of Bath," changes the reasoning behind one girl's

love for another from a complicated case of gender dysphoria to a "presentation of teenage lesbian desire and internalized homophobia." Additionally, the movie version of the book, which tells the tale of friendships among three female friends at a boarding school for girls in 1960s Ontario, updates the setting to the present day, sidelines seemingly significant plotlines from the book such as a love affair between the school's headmistress and a female teacher, and changes the ending from murder to suicide. Why did the makers of the film decide on such across-the-board changes? Dickinson's not sure. But in trying to understand the reasoning behind the director's decision, he raises interesting questions about today's purportedly sophisticated movie audiences and how much lesbian activity moviemakers think viewers will tolerate on a big screen.

Dickinson also takes time out to consider how Canada's close proximity to what he terms "the American media behemoth" affects the country's film production and distribution. "For megachains like Famous Players, Cineplex Odeon, and even Alliance Atlantis, which make most of their money from food concessions, and therefore need to maximize the number of bums in seats, programming locally made films is simply bad business," he writes. He went on to say that this particular matter is made even thornier by the fact that the Canadian film industry has managed to acquire a reputation for making art-house films with sexually enigmatic themes. "Molly Parker making love to a cadaver versus Arnold Schwarzenegger blowing up nasty Arab terrorists: the choice would seem clear to most moviegoers."

The further issue of films needing to play as well internationally as they do domestically means that "In the case of adaptation, this often means deemphasizing the gender, cultural, regional, and historical specificity of the

source texts," writes Dickinson. In other words, sometimes directors feeling the pressure to make a movie that will sell tickets, and will often alter a movie's setting from Canada to the U.S. Margaret Laurence's "A Jest of God," for example, is set in a Canadian prairie town. For *Rachel, Rachel*, the movie version of the book, the setting was changed to a New England hamlet.

While *Screening Gender* provides a fascinating peek into the motivations behind film adaptations of books, Dickinson's often impenetrable prose, his proclivity for writing out long lists of unfamiliar titles, and his occasional forays into French (whole paragraphs are sometimes in French — fine, perhaps for Canadians raised in a bilingual culture, but less fine for those who were not)

Dickinson examines the long history of movies adapted from Canadian literature through the lens of gender studies, and discovers that filmmakers often make sweeping changes when adapting books about women, gay men or lesbians for the silver screen.

make this a hard book to get through. But true lovers of Canadian literature will revel in the author's dissection of works by renowned Canadian authors such as Michael Ondaatje ("The English Patient") and Margaret Atwood ("The Handmaid's Tale"). *Screening Gender* succeeds in explaining to readers that film treatments of books — specifically those with gay or gender-specific themes — often reveal lots in terms of the social and cultural contexts of the filmmakers.

But most of all, *Screening Gender* reinforces the fact that the book is always better than the movie. LHR ●



panorama ITALIANO

The best of Italian television is now available for Italians all over the world.

Introducing Panorama Italiano, the premier Italian language bouquet that presents the best of Italy to the world.

RAI International, the Italian public broadcaster offers the best assortment of Italian programming from its three main channels and original programming.

Leonardo World, the channel specialized in showcasing "La Dolce Vita", the best of Italy including travel, art, fashion, cuisine, motors, and all that makes "Made in Italy" so famous worldwide.

Video Italia, the first and only all-Italian music channel airs live concerts both indoors and outdoors in the scenic piazzas throughout Italy, interviews with Italian artists, the weekly top ten countdown, and much more.

These channels are available either a-la-carte or as a bouquet. For carriage, advertising opportunities and other information, please contact us at: italianinfo@ReachMediaTV.com or visit our website www.panoramaitaliano.tv

DISTRIBUTION OFFICES

LATIN AMERICA



LATINSAT

+55-11-3079-5222

NORTH AMERICA



REACH MEDIA INC.

+1-818-243-0278

AUSTRALIA



+61-2-9747-101



Big Shots and Big Deals Make for a Merry Market

Once again, the annual MIPCOM market, which ended in mid-October and was held at the Palais des Festivals in Cannes, France, has been hailed by Reed Midem as its biggest TV market ever. The 23rd edition of the event drew a total of 13,371 participants, a seven percent increase over last year's market.



Televisa's Emilio Azcarraga Jean during his keynote speech

News events trampled all over each other. Industry superstars were forced to split the spotlight and business deals blossomed, aided by the very weak U.S. dollar — and all that happened in just five days (out of a seven-day market, that is, if one considers Mipcom Jr., the children's program market that precedes MIPCOM, to truly be a part of it).

"This historic success for MIPCOM demonstrates the importance of content in our industry," said Paul Johnson, director of Television at Reed Midem. "Numerous factors contributed to making the 23rd edition break records, including the increased presence of companies in the technology, mobile and advertising sectors."

At MIPCOM, NBC-Universal announced that the NBC network in the U.S. acquired a new series based on the classic "Robinson Crusoe" masterpiece by Daniel Defoe. The show was produced by U.K.-based Power with Universal Media Studios. "One of our



Les Moonves delivers his keynote address

key strategies is to look abroad for great production partners," said Ben Silverman, co-chairman, NBC Entertainment and Universal Media Studios. "This was an opportunity that made perfect sense for us." Justin Bodle, founder and CEO of Power, commented: "This deal is the first for nearly 40 years where a British producer has received an order directly from a U.S. network. It is exciting to be producing a network show for NBC, and to be working with Ben and his creative team." Added Power's Chris Philip: "Crusoe will be a valuable addition to our 2008 slate and to our library for years to come."

Disney-ABC International Television Latin America (DAIT-LA) inked a two-year agreement with Venezuela's Venevision. "We are very happy that Venevision, the leading channel in Venezuela, will maximize our presence and our brand locally," said Fernando Barbosa, senior vp of DAIT-LA. Disney Latin America also struck a deal with Discovery Networks Latin America/US Hispanic for shows such as *Dirt* and *Six Degrees*, which will soon air on the People+Arts network. "We trust our series will generate solid ratings for our partners at Discovery," said Henri Ringel, vp, DAIT Latin America. In addition, DAIT closed a deal with Latin American Internet company Terra. "This is a hugely significant agreement since it reflects an important step forward,"

commented DAIT-LA's president Diego Lerner, since Terra is now offering Disney-branded and non-branded content to its TV users in Latin America.

Argentina's Telefe International and Colombia's RCN both announced the opening of offices in Russia through which they hope to increase their presences in the territory. The offices will be run by Anastasia Korchagina, a Russian specialist who has a successful track record in Russian television. "Being in Russia will allow us a closer vision of the needs of such a competitive market," said Alejandro Parra, director of International Business for Telefe.

In addition, Canada's largest private broadcaster, CTV, together with 19 Entertainment and Dick Clark Productions, announced that they would produce and broadcast a Canadian version of Emmy Award-winning show *So You Think You Can Dance*. "The joy of dance is at the center of *So You Think You Can Dance Canada*," said Susanne Boyce, president, Creative, Content and Channels for CTV. "But it's also about the passion and energy of young dancers from across Canada and their dreams to excel in this art form."

Just one day prior to the start of the market, the third edition of the Telenovelas Screenings was held, and many of the telenoveleros remain pleased with the relatively new event. "We were very happy with the Screenings," said Guadalupe



Carlo Nardello, RAI Trade's new CEO

D'Agostino, vice president and general manager of RCTV International. "A lot of people from Europe and Asia took the time to see our product," added Telemundo's Karen Barroeta.

MIPCOM 2007 also offered a variety of unique events. This year's market featured a slew of high-profile keynotes, including speeches from CBS Corp. president Les Moonves, Televisa's Emilio Azcarraga Jean, United Artists' CEO Paula Wagner and the aforementioned Ben Silverman from NBC.

"The international marketplace is vital to our survival," said Wagner, Tom Cruise's longtime producing partner, before a packed house in the Grand Auditorium of the Palais. Silverman concurred, saying that the global marketplace is "a huge part of our growth strategy."

In fact, before joining NBC, Silverman had a hand in bringing both *The Office* (once a British comedy) and *Ugly Betty* (a series based on Colombia's *Betty la Fea*) to U.S. audiences. "Our titles are built for the globe," he said. At the end of the day, it doesn't matter where something comes from, he told attendees. All that really matters is: "where are the best ideas?"

(Continued on page 12)

Power's prez Chris Philip. The English company introduced new drama series Robinson Crusoe in Cannes



Swiss Television programs

Documentaries

Fiction

Children

Entertainment

Classical Music

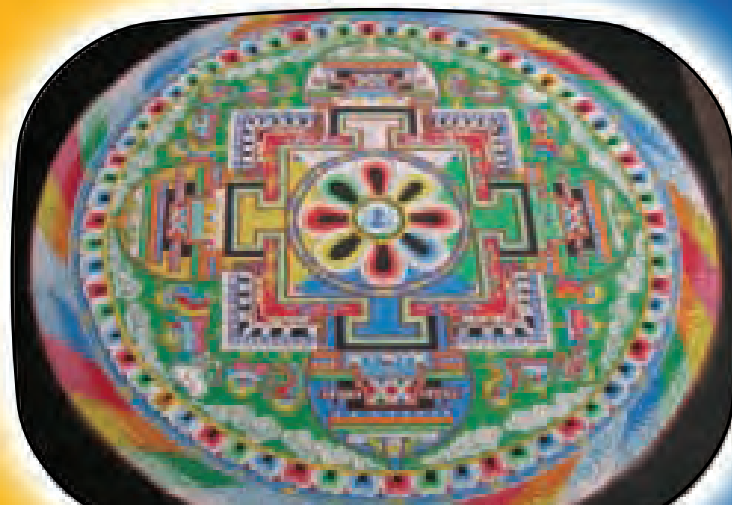
Jazz - Pop - Rock

Our complete catalogue on:
www.rtsi.ch/sales



Televisione svizzera

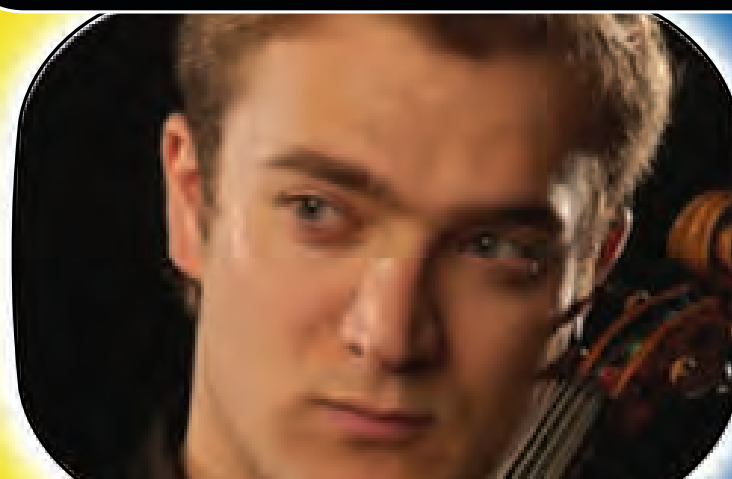
Swiss Television - Sales Office
6903 Lugano, Switzerland
Tel. +41 91 803 54 82, Fax +41 91 803 57 25
e.mail: salesoffice@rtsi.ch



THE CROSS AND THE MANDALA
(DOCUMENTARY) 2 x 55'



ONE LONE MAN AT THE HEAD
(DOCUMENTARY) 16'



A VIOLIN FOR RENAUD
(DOCUMENTARY) 55'



GOTCHA
(TV MOVIE) 90'

MIPCOM REVIEW

(Continued from page 10)



VideoAge's breakfast meeting to announce the "Independents' Day"

Moonves, who was also named MIPCOM's Personality of the Year for his contributions to the global entertainment business, tooted CBS's horn, saying that *CSI: Crime Scene Investigation* has become a \$2 billion treasure for the company. And, after praising CBS Paramount International TV's president Armando Nuñez Jr. for the good job he does, Moonves told an audience of TV execs fearful of new platforms that: "We, the broadcasters, are the guys who feed the world what it wants to watch. They're always going to need us." He continued: "Wireless is useless if hitless."

During his keynote, Televisa's top executive, Emilio Azcarraga Jean — whom Reed Midem's Paul Johnson called "the turnaround king" for remaking Televisa into a company that boasts profits of over 50 percent and exports content all over the globe — spoke about the importance of finding and maintaining partnerships in the broadcasting arena, and stated that Televisa had recently entered into an agreement to produce a novela in Russia, and has two new ventures in Indonesia and China in the works, as well.

"We have the means and we know how to exploit a property," he said. "We're a content provider, so we're looking into going into different markets with established partners."

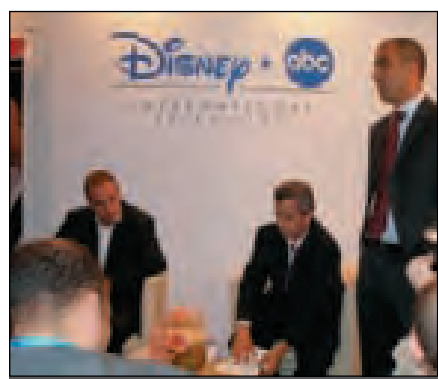
Next up for Azcarraga Jean are plans



Globo TV's Raphael Correa Netto and Amazonia scriptwriter Gloria Perez. Above: a scene from the new Globo series.

to make Televisa's telenovelas available in English-language versions in America. "The Spanish population is exploding in the U.S.," he said. "We believe we can be in English-speaking households in the near future."

During the traditional *VideoAge* breakfast meeting, editor Dom Serafini announced the all-new "Independents' Day," which will be held at L.A. Screenings 2008. The event will be a full day of general screenings, meals, conferences and parties, set to replicate the studios' L.A. Screenings environment and will be held the day before the start of the studios' own screenings. According to Serafini, "This is the only way we can make the L.A. Screenings viable for the independents. After this year's disappointing L.A. Screenings results for many independents, it is important that



Disney-ABC International TV Latin America's Diego Lerner, Fernando Barbosa and Henri Ringel during a press conference at the new Disney tent

the sector evolve, or it could spell the end of the indies' participation."

NATPE has already announced its co-sponsorship of the "Independents' Day" luncheon for buyers and sellers. Brasil TV Forum is considering sponsorship of the breakfast, and the Florida Media Market will be organizing a seminar.

This MIPCOM also saw a number of changes, including Disney-ABC International TV's move from the Palais to a tent next to FremantleMedia's. There, Disney took the opportunity to introduce its new global president, Benjamin N. Pyne. Telemundo took over Disney's vacated spot. E! Entertainment changed its location (this time, it occupied the area left empty by Alliance Atlantis, which seemed to have disappeared), as well as its name — it's now Comcast International Media

Group. Canada's CHUM TV was also put to rest. Its program catalog is now handled by CTV's EPI, which operated from beneath the Discovery umbrella.

For their part, the Italians introduced RAI Trade's new CEO, Carlo Nardello, along with its new fare, while Mediaset announced the sale of nine of its series, and noted that special attention was paid to *Teaching the Future* and *The Squad*, as

well as Christmas movie *What if Santa*.

Brazil's Globo built up its booth to resemble a digital forest in an effort to promote its new miniseries, *Amazonia*, and invited the series' author, Gloria Perez, to participate in a Q & A with the press.

Germany introduced a new company, Studio 100, headed by industry veteran Patrick Elmendorff. Israel's Dori Media presented Jose Escalante as Dori Media America's new CEO. And Canada introduced an up-and-coming company, QC Entertainment.

On the seminar front, Indian TV Day was basically ignored and as for the day devoted to Green TV, CABLEready's Gary Lico said it best: "Every time I see a green TV-tagged show, I do the ecological, sensible thing and turn the TV off."

MIPCOM also set records in terms of the number of participating companies, number of exhibitors and countries represented. Roughly 4,585 firms from 105 countries were present at the Palais, compared to 4,216 companies from 98 countries in 2006 — an increase of nine percent. The number of exhibiting companies rose 10 percent to 1,801, up from 1,641 companies last year. In addition, international buyers also turned out in greater numbers, with 4,242 acquisition execs this year, up from 3,777 in 2006. ●

Rai



Trade



international
DISTRIBUTION

Via U. Novaro, 18 - 00195 Roma
Tel. +39 06 374981
Fax +39 06 3723492
www.raitrade.it - info@raitrade.it

Market Flexes Its Muscles and Warns Digital Media

The message from the Independent Film & Television Alliance (IFTA) was clear: Buyers from the new technology sector have to assume some risks. This was the gist of the press conference held at the start of the IFTA-organized American Film Market (AFM), which takes place annually at the Loews Hotel in Santa Monica, California.

Explained IFTA's executive vp and managing director of the AFM, Jonathan Wolf: "It's not going to be like 'just give us your content and we'll run it.'"

To "assume some risks" is the code word for either giving a minimum guarantee or pre-buying. Lloyd Kaufman, the newly elected IFTA chairman, pointed out that when buyers from new media don't assume some risks, they don't have respect for content and tend to put the product acquired in the "back of the bus."

Jean M. Prewitt, IFTA's president, focused on illegal downloads and pirated DVDs, stressing the fact that piracy also translates into the inability to buy, and therefore it is harmful not only to producers and distributors, but to buyers, as well.

Even though the AFM has somewhat changed its DVD focus, and gets more of a Japanese presence, as well as larger contingents from the TV buying and indie distribution communities, one thing that, according to Wolf, won't ever change, is the current market date. Despite the fact that the AFM follows a strong MIPCOM event in Cannes, France (see related story on page 10), there is no chance, in Wolf's mind, that the AFM would ever return to its original February-early March dates.

But while the IFTA won't change the AFM's dates, with Kaufman as its chairman, the event will surely change its tone, becoming livelier, more entertaining and more attuned to the needs of smaller independent producers and distributors. As they say in the industry, he has restored the "show" in show business. In his real life, Kaufman serves as president of New York-based Troma Entertainment, a 33-year-old production and distribution company that he co-founded right after graduating from Yale University.



Peace Arch's Kevin Byles, Victor Rodriguez, Suzanne Barron, Garey Howsam (l. to r.)



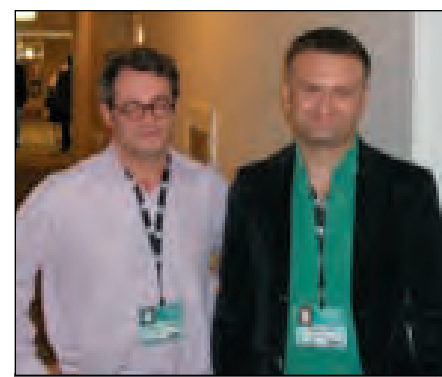
For the AFM, the strong MIPCOM showing meant the loss of some major European players, such as RaiTrade and M6DA. The reduced Italian presence in Santa Monica was also attributed to the Rome Film Fest, which ended three days before the AFM began on October 31, and included a market (called Business Street). Turkey's Antalya Golden Orange Film Festival and Eurasia Film Market, which focused on Asia and Europe and which concluded just a few days prior to the start of the AFM, did not affect the Santa Monica showcase much. Other festivals that surrounded the AFM were the New York Film Fest, which ended October 14, and the BFI London Film Fest, which went down October 17-

November 1

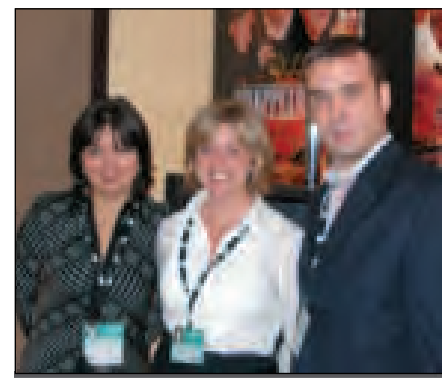
Nonetheless, the AFM posted record numbers of exhibitors with 430 production/distribution companies from 30 countries and 1,628 buyers from 65 nations.

This AFM also revealed the market as a good source for new films, as well as a venue in which to spot trends — such as the one currently emerging around the life of Medellín drug ringleader Pablo Escobar. Ever since U.S. Special Military Forces gunned him down in Colombia in 1993, Hollywood has been trying to make a movie out of his life. Indeed, the difficulty in producing a movie about Escobar inspired a recurring plot line for HBO series *Entourage*. This year's AFM saw three Escobar projects: *Killing Pablo* (Bob Yari producer, Joe Carnahan director) based on the book by Mark Bowden; *Mi Hermano Pablo* (Oliver Stone, producer, with J2 Pictures), written by Escobar's brother, Roberto; and *Escobar* (Hanibal Pictures). However, the Yari Film Group cancelled a planned press conference for *Killing Pablo* reportedly because no talent was available for a film in which principal photography is scheduled to begin in January 2008.

Coincidentally, at the Florida Media Market in Miami, a filmmaker who was personally affected by Escobar's murderous streak was peddling another, similar Escobar-themed project (see front cover story).



Classic Media's Doug Schwalbe (left) and Michael Valaire



Screen Media Ventures' Almira Malyshev, Samantha Stuart, Michael Dwyer

In any case, in the view of Italian film executives Jef Nuyts of Intra Movies and Roberto Di Girolamo of Film Export, who were exhibiting at AFM, an Escobar movie would only work in Italy if a big name were attached.

The AFM opened on Halloween, a time when U.S. children celebrate spookiness. Halloween was also the day that the Hollywood scriptwriters' contract expired. Writers had been threatening to strike if not awarded better residuals from DVD and new technology sales, which are also called electronic sell-throughs (downloads and VoD). The fact that the AFM opened the same day that the contract between writers and producers expired wasn't lost on observers who noted that, while the writers were threatening to strike over digital rights, the IFTA was warning the digital media industry to cough up more dough for content.

Because of the looming strike (somehow not felt by the industry at MIPCOM), some international buyers rushed to the AFM with the intent of stockpiling product — even when prices were raised, the devaluation of the U.S. dollar made for good bargains. It remains to be seen if international buyers preferred their bargains at the Loews or at the nearby malls. In addition, this AFM showcased a good number of new distribution companies, such as the Woodland Hills-based Unistar, which offered an added attraction to buyers. Even though the newcomers were relegated below the lobby area of the Loews or the adjacent Le Merigot Hotel — which was opened in 2004 to accommodate the overflow — they still received good visibility.

Wolf's warnings to the new media sector about assuming risks, reflected the

(Continued on page 16)

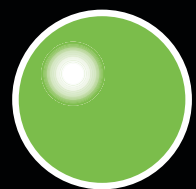
***“You don’t have
excuses now.***



***If you have a film
and you’re talented
and someone is not seeing it,***

it’s your fault.”

Spike Lee Honorary Judge



Babelgum™

www.babelgum.com

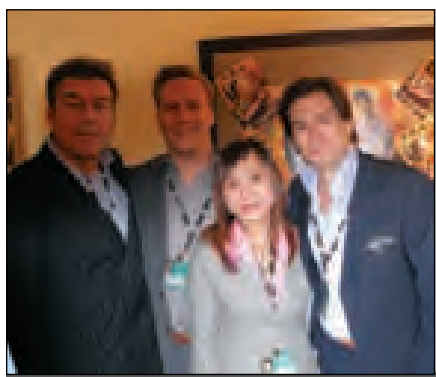
AFM REVIEW

(Continued from page 14)

fact that DVD sales — the traditional bread-and-butter of the AFM — are dwindling due to the popularity of downloads (indeed, as reflected by this Issue's front cover story about the studios' digital strategies, the younger generation barely knows DVDs). It seems that digital media will be the next big thing for the independents.

In the U.S. alone, online movies have become a part of everyday life with 73 percent of the online population (or 120 million users) watching online movies/video streams monthly.

However, if digital media represents a big business, as well as big potential for the studios (Disney's Bob Iger, for example, estimated that his company's digital revenues will be about \$750

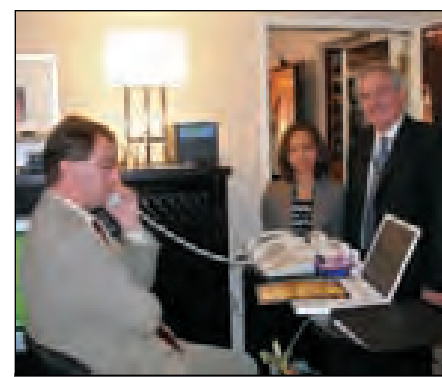
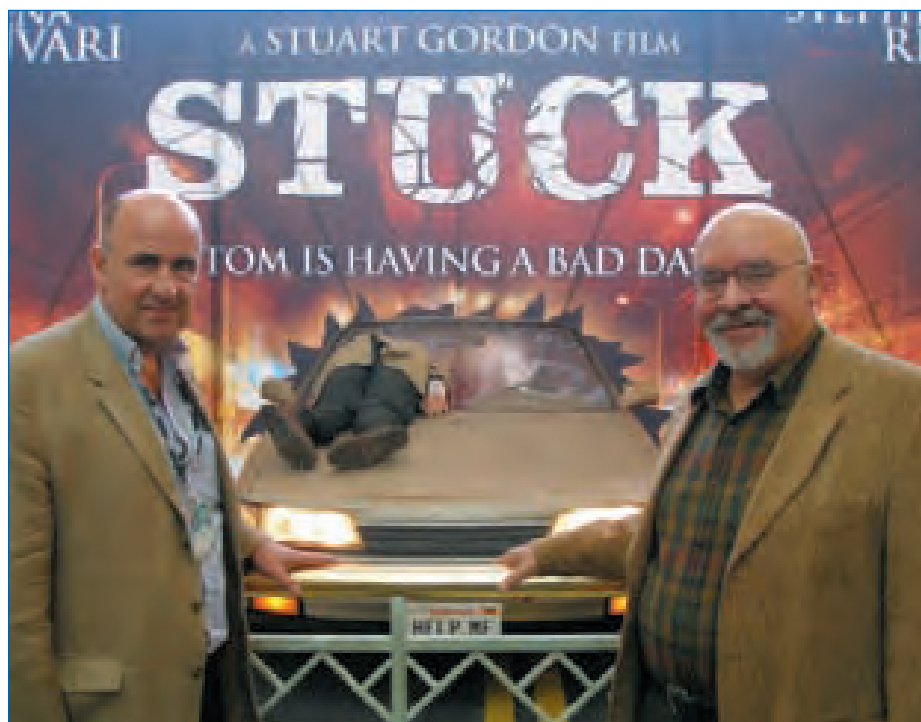


...and action!'s Wolfgang Wilke, Alexander Schust, Su Jing, Gavin Reardon

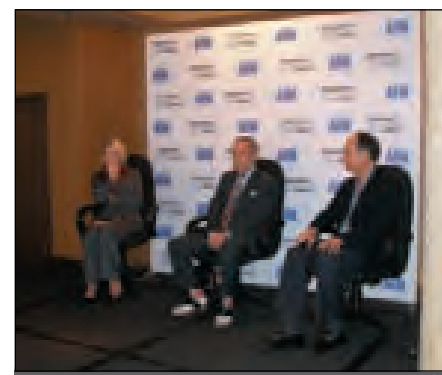
million this year), traditional business for the indies is still running in analog time, in the sense that from the moment a movie is acquired to the time it appears on international screens takes at least one year.

As far as the aforementioned large Asian buying contingent, Tad Omiya of Japan's TWA estimated the number of his competitors as being similar to last year. In addition, Omiya stated that, for his type of buying, MIPCOM is becoming more important. Indeed, according to Regent's Gene George, a lot of AFM time is spent following up on MIPCOM sales. And even though the "A" titles are sold before production begins, the fact that the AFM has many premieres, in the opinion of George, still makes it a theatrical market.

According to Screen Media Venture's Almira Malyshev, this AFM was slow because of a strong MIPCOM. Gavin Reardon of ...and Action! concurred, saying that "this AFM is very quiet, but I have no understanding of why, except that MIPCOM is getting stronger. And many attendees said that the AFM is driven by a large quantity of micro-budget product, but the buyers show a lack of urgency — they all say they're coming [to the AFM] but don't commit to meetings."



CinemaVault's Steve Arroyave, Ruby Rondina, Nick Stiliadis



Pictured above: IFTA's Jean Prewitt, Lloyd Kaufman, Jonathan Wolf

Pictured left: Rigel Entertainment's John Laing and Stuart Gordon

Pictured below: the AFM extension at the Le Merigot hotel



In addition to the buying and selling, the movie premieres, scattered parties and general screenings in theaters around Santa Monica, the AFM is known for its seminars (a total of 16) and, recently, for its association with the American Film Institute's AFI Fest, an international film competition.

The eight-day AFM, which ended November 7, attracted 8,343 participants from 65 countries (compared to 8,208 last year), especially from Japan, the U.S. and France.

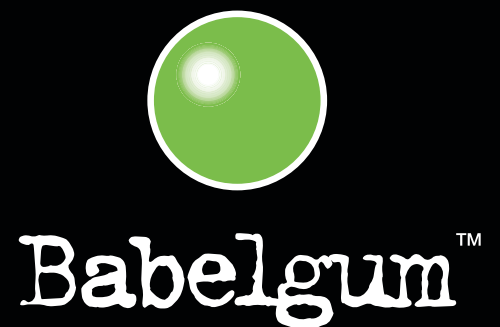
Next year's market dates are November 5-12, which means it will once again take place 18 days after the end of MIPCOM, just like this year. ●

AFM 2007 Figures at a Glance

- 8,343 attendees
- 1,628 buyers from 65 countries
- 430 companies from 30 countries exhibited
- 900 screenings of over 537 films in 34 languages
- 104 industry world film premieres
- 371 market premieres
- 16 seminars
- Top Ten Buying Contingents: U.S. (316), Japan (230), France (93), Germany (82), U.K. (68), Korea (67), Italy (57), Brazil (52), Turkey (45), Canada and Australia (42 each)
- Largest number of buying companies outside the U.S.: Japan (54), France (37), Germany (35), U.K. (30)



***“Babelgum
Online Film
Festival:
showcase
your talent.”***



Babelgum, the new global Internet television network featuring content spanning film, news, sports, documentaries, music videos, lifestyle, trends and animation, has launched the first online film festival. There's no entrance fee, open to all shorts and medium feature films professionally produced:

The Babelgum Looking for Genius Award
The Babelgum Short Film Award
The Babelgum Documentary Award
The Babelgum Animation Award
The Babelgum Social / Environment Award
The Babelgum Spot / Advertising Award
The Babelgum Music Video Award

Honorary Judge: **Spike Lee**

How to participate:
Upload your works at
www.babelgum.com
from September 15th 2007,
till February 15th 2008.
Terms and conditions are
available on the Babelgum
website.

www.babelgum.com

Turkish Movie Biz Looks to Both Asia and Europe

In a Turkish film industry that has faltered until very recently, the annual Antalya Golden Orange Film Festival has always lent a glimmer of hope and a hint of glamour to the region.

In the wake of changes to the business that are finally making it seem like Turkey might soon very well become a major power broker in the film biz, the atmosphere at the 44th edition of Antalya, which ended October 28 and was held in the resort town of Antalya, was both festive and optimistic.

The Turkish film biz in general has been showing signs of growth in recent months. Many attribute this to the Turkish Ministry of Culture, which two years ago made the decision to provide serious funding for the Turkish film industry. In the last year alone, nearly 40 feature films were produced and 34 films were released, capturing 51.7 percent of the total Turkish box office. This is a large increase over the usual annual production of roughly 20 movies just five years ago. While the 17 million Turkish Lira (U.S.\$12.5 million) invested yearly by the Ministry of Culture may be mere peanuts compared to international standards, it's a big boost for Turkish films, whose budgets average between \$500,000 and \$1 million each.

As a result of this financial aid, the Turkish box office has of late been dominated by local productions. The top four films of 2006 were all Turkish in origin. They included *Valley of the Wolves*, which took in the equivalent of U.S.\$20 million; *The Class of Chaos*, which made U.S.\$9.4 million; *The Magician*, which made U.S.\$9.3 million; and *The Exam*, which took in U.S.\$5.7 million.

Jointly organized by the Foundation of Culture and Arts in Antalya (AKSAV) and the Foundation of Turkish Cinema and Audiovisual Culture (TÜRSAK), Antalya also played host to the third edition of the International Eurasia Film Festival — which began as the international section of Antalya but quickly became a major global draw in its own right. Additionally, the Eurasia Film Market, a business offshoot of the festival, kicked off its second year at the 2007 event. A



number of deals were made there, including the Jordan Movie Channel's purchase of a package of five Turkish films and Turkey's TRT selling programming to Hungarian and Greek TV.

And while many were concerned that having a film market that leads directly into the American Film Market (AFM) in Santa Monica, California (see story on page 14), it seems that Antalya's decision to peg itself as the link between East and West, might very well be its saving grace. The festival boasted a strong turnout from the Far East — specifically from China and Hong Kong, including China Film Promotion International and the Hong Kong Trade Development Council. Antalya organizers even revealed that of the 70 stands at the market, 60 were from companies outside of Turkey. In total, more than 300 participants from 188 companies attended the Turkey-based event. More than 1,000 visitors, including producers and distributors, were also present.

For this year's event, Antalya created the Script Development Fund, a new resource with the goal of encouraging Turkish co-production initiatives. TÜRSAK (the festival's organizing committee) asked that co-producers (at least one of whom had to have been of Turkish origin) send in applications as well as screenplay treatments to the TÜRSAK Foundation in order to be considered. An electoral body from the Antalya Festival then chose the top five

projects and invited the producers and scriptwriters of the chosen scripts to the festival to make presentations about their work and explain why their movie should win the U.S.\$20,000 pot. The winner of the International Eurasia Film Festival Script Development Award was Cem Akas for *50 Reasons All In Her Eyes*.

German actress Hanna Schygulla was on hand at the festival to accept a special Honor Award for her eclectic oeuvre and lifetime achievement. Schygulla has worked with pioneering directors of the New German Cinema movement, such as Rainer Werner Fassbinder and Wim Wenders.

Eurasia also paid homage to recently passed silver screen auteurs Ingmar Bergman and Michelangelo Antonioni. The festival honored the directors' impressive contributions to the film canon by showcasing some of their most famous works. Bergman's *Scenes From a Marriage* and *Saraband* were screened for Antalya attendees, as were Antonioni classics *Beyond the Clouds* and *Blow Up*.

Considered the Golden Orange Film Fest's "international gateway to the world," the Eurasia event opened with Ang Lee's *Lust, Caution*, the latest film from the Oscar-winning *Brokeback Mountain* director, and closed with Shekhar Kapur's *Elizabeth: The Golden Age*. Kapur also accepted a special Honor Award for his contributions to the film world. Other flicks that screened both in and out of competition included *Control*, a biopic about Joy



Above: Director Shekhar Kapur accepts the Honor Award.

Left: The Eurasia jury

Division lead singer Ian Curtis; Gus Van Sant's *Paranoid Park*; and Julian Schnabel's *The Diving Bell and the Butterfly*.

Continuing its focus on all things Asia, Eurasia featured 16 sections, including a Hong Kong corner entitled "The Dragon's Breath." Another segment was devoted to the booming Russian screen.

At the concluding awards ceremony, held at the Glass Pyramid concert hall, which featured the music of Ilhan Ersahin & Istanbul Session, celebrated guitarist Erkan Ogur and clarinet virtuoso Barbaros Erköse, winners of both Antalya and Eurasia awards were announced.

Golden Orange named *Egg* (Yumurta) as Best Film. The Turkish-Greek co-production from director Semih Kaplanoglu, which was made for U.S.\$500,000, also won Best Script, Best Cinematography, Best Art Direction and Best Costume Design. TV Network Digiturk also recognized *Egg* with a special award for Best Newcomer. Fatih Akin took home the Best Director prize for his *Edge of Heaven*. Best Actor and Actress awards went to Murat Han and Ozgu Namal for *Bliss* (Muthuluk). When it came time for the Eurasia portion of the evening, Israel's *The Band's Visit* (Bikur Ha-tizmoret) was named Best Film. The Best Director prize went to Abdellatif Kechiche for *The Secret of the Grain* (La Graine et le Mulet). The critics awarded their statue to *Under the Bombs* (Sous les Bombes). A new feature of this year's Eurasia festival was a special jury prize from the Network for the Promotion of Asian Cinema (NETPAC). *Egg* and *Under the Bombs* shared this award.

No documentary award was given by the Eurasia jury, which consisted of actress Shohreh Aghdashloo, director John Landis, Iranian filmmaker Jafar Panahi, Russian composer Andrei Single, Turkish actress Lale Mansur and Chinese actress Hailu Qin, because they didn't feel that any of the docs up for the award were worthy of it. LHR ●

From Turkey, Deniz Ziya Temeltas contributed to this story

Rai

cinema

Florida Media Market

(Continued from Cover)

questions were able to find out that the subject of *Pablo is Gone* wasn't the Colombian drug king Pablo Escobar, as her pitch would insist, but the would-be filmmaker herself. The lady who was shopping her project around was Paola Lopez, daughter of a Colombian drug dealer, who'd been gunned down by Escobar's hit men. Now, she wants to produce a film about Escobar (who was himself gunned down by a U.S. Army Delta Force in 1993), although the real interest is in her own story — coming from a family in the drug business and having gone through dramatic and

traumatic events.

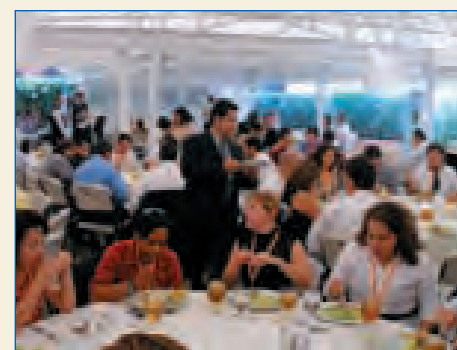
A captivating tale like this that could only emerge at events like the FMM where professionals meet would-be filmmakers, scriptwriters and directors, and the former get new ideas while the latter receive good, sound advice. Upon hearing Lopez's tale, one of the panelists, Bill Block, CEO of QED, a film financing and foreign sales company, suggested that she invest in producing a professional spot, similar to a movie trailer, which is easy to shop around Hollywood. Previously, Block was the president of Artisan Entertainment, the company that launched *The Blair Witch Project*.

Block and *VideoAge* editor Dom Serafini hosted a seminar titled: "How International Production and Distribution Really Works." Block was also one of the keynote speakers, while Serafini and L.A. Screenings hotel coordinator Neal Lloyd presented the

"Independents' Day" project, which is to be held May 15, 2008 in Los Angeles, the day prior to the studios' L.A. Screenings. At the "Independents' Day," Maritza Guimet, president of FMM, will organize a seminar titled: "Selling to Distributors: A Guide for Producers."

The second keynote speaker was Don Schmeicher, who was responsible for the digital work on: *The Lord of the Rings: The Two Towers* and *The Lord of the Rings: The Return of the King*. Schmeicher also participated as a panelist in a seminar called: "Filmmaking: The Business of a Thousand Moving Parts," and a pitching session.

With some 58 panelists, 25 seminars, two keynote speakers, five screening setups, two pitch sessions and a few exhibitors (including an animation company whose headquarters is in South Africa), in addition to the usual morning meetings (called networking breakfasts),



Pictured on top: One of the many networking events.

Below: QED's CEO Bill Block (r.) and moderator, VideoAge's Dom Serafini

lunch breaks and evening parties that sprinkled the three-day event at the Alexander Resort in Miami Beach, Florida, the second annual FMM has now established itself as a must-attend event.

Even the selection of the venue helped the winning formula, with ample conference and meeting spaces and great accommodations — two-bedroom suites with kitchenettes — all located on the beach. The exception could be Shula's Steak House, a restaurant located on the premises which proved to be a terrible tourist trap.

The key sponsor was Venevision. Others were HBO Latin America and the Florida Film Institute. The city of Miami played a big part in the event, organizing the session moderated by Jeff Peel, Miami-Dade County's Film Commissioner. Representing other commissioners were Carmen Grullon from the Dominican Republic and Frances Lausell from Puerto Rico.

Among the participants were filmmakers from Italy and a few television programming buyers, including Vladimir Frantar from Television Slovenia, who found the FMM useful and interesting, and from Hungary, Peter Engert, president of Stone Bridge Films.

In the Italian contingent there was filmmaker Claudia La Bianca, who was selected from among 12,000 applicants as the finalist in the competition for TV show *On the Lot*, produced by Steven Spielberg and Mark Burnett.

If one had to point out a negative aspect of the event, it could only be the Miami Beach location, which, especially for those arriving from cold regions, presents too much of a temptation to skip out and run to the beach. Indeed, if in the month of August no one would dream of going to Miami for a visit, just two months later, when leaves up north start turning yellow and falling, this location becomes highly sought-after, even though it could cause an inner dilemma between ethics and recreation. ●

A TLANTYCA
entertainment
www.atlantyca.com



Geronimo Stilton

...coming in life!



28 million books get animated: 52 x 11 min



La tv che fa gola a tutti:
storia, cultura e attualità
gastronomica in tutte
le salse.



RaiSat. Canali senza uguali.

I grandi film italiani di ieri e
di oggi, il cinema d'autore,
i successi internazionali,
i grandi Festival.



Le fiction e i telefilm Rai
più seguiti, i varietà di
successo, le serie
tv di culto.



I bis della Rai
il giorno dopo, i format
originali, i cult
di tutto il mondo.



Il nuovo canale per i
ragazzi da 6 a 10 anni:
serie tv, film, telefilm,
cartoni, giochi a premi.



Il nuovo canale per i
bambini da 2 a 6 anni:
cartoni, favole, fiction,
e tanto altro.



Studios' New Challenge

(Continued from Cover)

Web networks are made by amateurs).

Hollywood is displaying a somewhat schizophrenic attitude towards new media. It's true that technology is changing everything for the studios, but it's also true that, for the majors, to paraphrase late Italian author Luigi Pirandello, everything can change as long as nothing changes in their pockets. While, on one hand, the studios are in a digital panic and blindly embracing all kinds of digital media; on the other, they know perfectly well where they want to go: To take advantage of digital technology and broadband transport in order to deliver their movies directly into the homes of consumers without the need of middlemen, thus lowering costs of production, promotion and distribution. This is called a door-to-door window in the Italian press.

Meanwhile, as media consultant Russell J. Kagan pointed out, "The younger generations don't know DVDs, thanks to broadband." But until studios stop making money with DVDs, they won't do away with them.

Indeed, what gives *agita* to the majors is the current need to share revenues with their middlemen: 60 percent to chain stores that sell DVDs (not including manufacturing costs), 50 percent to satellite and cable operators (for on-demand services), and 20 percent to movie theaters (in the first week; later it can go up to 50 percent).

Commented Gary Marenzi, co-president of MGM Worldwide Television Distribution: "We don't like to give our product away on consignment and merely share revenues, but we are open to building businesses where we get our fair share. [Furthermore,] we cannot ignore the different distribution technologies. As a content provider, it's our job to efficiently distribute and monetize that content. We must remain flexible, but also underscore our concerns about security and about being properly compensated."

According to Kagan, the majors are still riled up for not having taken full control over the development of HBO-style TV networks for movies in 1981. These networks were first to understand and exploit the then-new satellite technology. This is an error that the studios would prefer not to repeat.

To the studios, the elimination of some content exploitation "windows" could be inauspicious and undesirable. Nevertheless they fully intend to encourage the introduction of new forms of exploitation for their audiovisual products. The mistakes of the record industry are there to serve as a



Gary Marenzi strikes a pose before MGM's many Oscars

warning.

As Edgar Bronfman, chairman of Warner Music, recently told an investors' conference in New York: "The music industry is growing. The record industry is not growing."

For the majors, their experience with the videocassette was enough. It was a technology that the studios wanted to eliminate at its birth in 1984, but that later became one of their largest sources of additional revenue.

Broadband, more so than satellite, is poised to open the door-to-door window for the studios. They have already benefited from this technology by reducing DVD piracy. In fact, in 2005, the American studios were subject to losses valued at \$3.7 billion due to the pirating of films around the world. In 2006, this figure was reduced to \$2.3 billion, thanks to the growth of movies downloaded via Internet. Soon it will cost too much to produce and sell pirated DVDs as compared to legitimately downloaded films.

Furthermore, three additional developments play in the studio's favor: The virtual absence of new costs for broadband; the low cost of widescreen flat TV sets; and technologies for immediate playing, like Vudu, a device developed by a Santa Clara, California-based firm. For the second element, Internet pioneer Marc Cuban has stated that: "Consumers prefer watching movies on 70-inch TV screens." He then predicted that "HDTVs will get bigger and cheaper. In six years, 100-inch flat-screens will be the norm in large homes."

In order to avoid downloading wait time, all the majors — except Sony Pictures — have negotiated with Vudu for the door-to-door delivery of their movies via broadband. The Vudu box, which costs \$300, permits viewers to, for just \$6, watch a film on a television screen immediately after having selected it.

Marenzi elaborated, "We are working with Apple in the U.S. and other platforms and we are embracing all

forms of digital distribution, both streaming and downloading. We are platform-agnostic and technology-neutral."

Cable TV has benefited from TV services like HBO's, which the studios themselves have helped to grow. Today's studios benefit from broadband services offered by cable TV.

The fixed price for broadband, however, is now a problem for cable TV operators, so much that one of these, Comcast, has even taken it away from some of its subscribers because they consumed too much. Comcast's aggressive way of managing its network is to keep traffic from swallowing too much bandwidth.

For studios, the cost to transport a film from servers to consumers on broadband is about one cent per user per hour. Said Kagan, "For the majors the cost of transport via broadband is comparable to that of DVD manufacturing."

To appease cable TV operators, studios are now examining the so-called "day-and-date" model, that is, the release of films simultaneously to theaters and via VoD. This model obviously does not appeal to movie theater owners.

Marenzi explained: "MGM will evaluate day-and-date opportunities on a market by market basis. Experimentation continues in the U.S. and in a few months we'll have a much better body of knowledge on the subject. [Right now] there is not enough information. Some signs show that day-and-date potentially could stimulate additional business, but there are other concerns that show it could negatively affect various parts of our business."

With the ultimate goal of a door-to-door delivery model of movies via broadband, the Hollywood-based Alliance of Motion Picture and Television Producers is declaring what has been called a "jihad" (holy war) against the Writers Guild of America for the elimination of residuals, a practice initiated in 1935 when radio stations started using recordings for time-shifting broadcasts, and paid artists a

"We cannot ignore the different distribution technologies. As a content provider, it's our job to efficiently distribute and monetize that content. We must remain flexible, but also underscore our concerns about security and about being properly compensated."

portion of what they would have been paid if talent had to broadcast live for different time zones. Then, in the 1950s, television borrowed this residual payment structure from radio, which later was applied to reruns and to the licensing of international rights. Today, the battleground for residuals mainly concerns the Internet or electronic sell-through, because it is the area in which the studios can now claim a disadvantage. In the immediate future, however, the elimination or reduction of these Internet, or digital residual rights, will turn out to be as good as gold, since studios will ultimately be taking advantage of all aspects of digital technology and broadband transport.

After this overview, one can imagine, around 2010, how studios will make use of digital technology and broadband for the whole process of production, promotion and distribution of their movies: Scenes filmed in digital will be sent via broadband to post-production houses, cutting production time and costs. Once completed, movies are promoted utilizing various forms of "viral" marketing, such as websites and blogs (a word-of-mouth marketing association, WOMMA, has already been created) saving on what currently represents 30 percent of a film's budget. Finally movies will be simultaneously distributed directly to homes, to movie theaters and to VoD outlets in all their forms (Cable TV, IPTV, cell phones and computer downloads).

But Marenzi took care to dampen excessive enthusiasm: "The timetable starts now. [However] it's not a sprint, it's a marathon. As content owners, we don't necessarily feel the pressure of the technologist." ●

This article, by the same author, originally appeared in the Cinema insert of Italy's Il Sole 24 Ore, Europe's largest financial daily.



ASIA TELEVISION FORUM

In association with MIPTV and MIPCOM

ASIA TELEVISION FORUM

28 – 30 Nov 2007

Singapore

www.asiatvforum.com

MAKE THE
RIGHT MOVE IN ASIA

Be part of Asia's leading programming market, where International Sellers meet with Asian Buyers to sell, buy and network!

To exhibit, please contact Ms Dayna CHUA at dayna.chua@reedexpo.com.sg or tel: +65 6780 4697.

For buyers, please contact Ms Andrina YEO at andrina.yeo@reedexpo.com.sg or tel: +65 6780 4571.

Organised by



Supported by



Official publication



In conjunction with



Proudly associated with



Anchor event of



Asia TV Forum

(Continued from Cover)

Midem's new Hong Kong event, insists it is entirely different from the Singapore-based ATF. "We spent two years researching the need for an event that recognizes convergence and it is definitely what the region wants," he insisted.

For Reed Midem, AMAZIA represents their second attempt at infiltrating the Asian TV market, with the first being MIPAsia, which closed in 1999 after six runs.

Coincidentally, MIPAsia's introduction in 1994 in Hong Kong, caused the closing of the established Asia Pacific Program Market, also in Singapore. But Caduc is confident that AMAZIA won't share the fate of MIPAsia. "AMAZIA is a very different concept than MIPAsia," said Caduc. "MIPAsia was purely television. AMAZIA has stronger ambitions — it will cover not only television, but music and games, as well. Besides," he added, "the environment has changed tremendously since 1999 what with the digital revolution and all. We believe that today's market is much bigger."

Launched with the backing of such markets as MIPCOM and MIP-TV, AMAZIA will take place at the Hong Kong Convention Centre, November 17-20, 2008. In addition to the exhibition and conferences, AMAZIA will offer four days of platform showcases and networking services. AMAZIA will also host the Entertainment Leadership Summit, a two-day think-tank that will bring together visionary speakers from across the Asian and international entertainment industries.

Caduc went on to point out that, "In addition to people doing business in the traditional way, music, games, advertisers and digital players will all be integral to the market as the need to coordinate these different platforms grows."

Caduc claimed that at MIPCOM alone "over 50 major sellers, including the U.K.'s All3Media, Spain's RTVE, Italy's Mondo TV, Denmark's Danish Broadcasting Corporation and Israel's Dori Media have already signed up, as have 30 top regional buyers."

When asked by *VideoAge* whether both events could survive just a few weeks apart, ATF's Leng replied, "They can for now, but we will see."

TV France International has been a long-time supporter of the Singapore market, but managing director Mathieu Bejot is clear that, "in 2008 we will have to choose between the two events," adding, "Asia represents no more than 10 percent of French content exports, so

we cannot attend both. That's certain." Bejot said that no decision has yet been made as to which event will get the nod from TV France, but he is clearly unhappy about the situation, expressing a desire that, "Reed [Midem] get their act together and sort this out."

Another ATF attendee unhappy about the clash is Sandra Carter, president, Sandra Carter Global. "Last year we had a fantastically successful time at the Asia TV Forum," reported Carter. "In addition to many sales, we also launched three co-productions including *Chef in a Sari*, starring Mridula Vao Jakar, one of Asia's top chefs." Carter has already decided that two markets in the same region just weeks apart is one market too many, but she too has yet to decide

"heavyweights," as Liong called them. Last year's ATF also saw large contingents from Australia, France, Spain, Singapore, South Korea and Taiwan.

"This clearly reflects our international appeal as *the* strategic business platform for Asia's media and entertainment industry," said Liong.

But in the face of new competition, will it be able to remain viable? "It's too early to say," said Anita Barnard, Sales manager at the U.K.'s 3DD. While she's discussed the possibility of attending the new market with her colleagues, nothing's been decided yet. "At this moment, ATF is our key market in Asia."

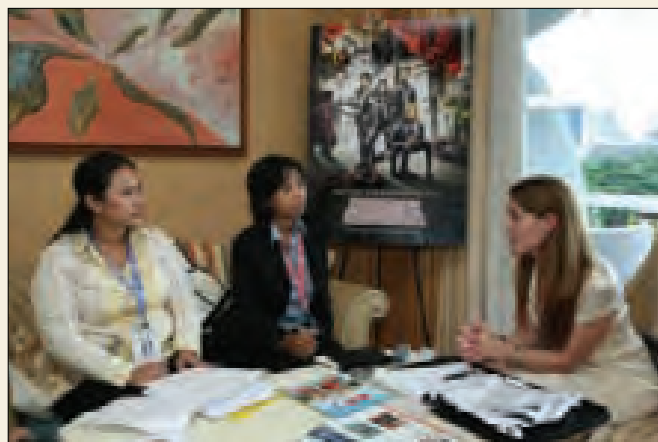
Added Guadalupe D'Agostino of



RCTV's Guadalupe D'Agostino has been attending ATF since its inception



Celebrity chef Kylie Kwong; a deal involving FremantleMedia, Sitting In Pictures and MDA Singapore was signed at ATF last year for her TV series.



One of the exhibiting suites at the Shangri-la Hotel

which way to jump.

Despite the controversy, it's business as usual at this year's upcoming ATF, which will be held November 28-30 at the Shangri-La Hotel in Singapore.

"Over the years we have built a reputation as the leading programming market in Asia," said Joyce Liong, senior Marketing manager of Reed Exhibitions. "This is the only place where international sellers can meet with Asian buyers to sell, buy and network."

Indeed, while the participants list for this year's upcoming event wasn't yet finalized at press time, last year's market drew the likes of CBS Paramount, Lionsgate and NBC Universal Television Distribution, to name just a few of the

RCTV International: "We've been at ATF since the beginning. We've found many good clients for us there."

And Raphael Correa Netto of Brazil's Globo TV International said, "ATF has been an important tool for us in building our brand and bringing our content to the Asian market." It is possible that Globo TV will more than likely attend both ATF and AMAZIA next year to see which will better serve the firm's needs, but, added Correa Netto, "For us, it's important to be close to the buyers, so wherever the buyers are, that's where we'll be."

AMAZIA director Caduc looked on the bright side of things: "The reaction to AMAZIA has been excellent." Thus

far, a number of Asian companies have voiced their support for the new event, including China's State Administration of Radio, Film and Television, and the Shanghai Media Group. In addition, over 20 Chinese companies have also expressed interest in AMAZIA, including CCTV, Beijing TV, Greater China Media and Entertainment, Guangzhou Beauty Culture, Star-DTV and Films and China Movie Channel.

"AMAZIA is really very different from everything else on the market," said Caduc. "I can't speak for the ATF, but it's a more traditional TV market with a focus on Southeast Asia. There was definitely a need for this new event."

Meanwhile, ATF is forging ahead with its 2007 event, which will include a focus on sports content, with seminars such as: "Sports on Television: Latest Worldwide TV Trends," "Sports Content Media Trends," "Beijing 2008: Opportunities and Challenges" and "Sport Planning on TV in Asia."

For 2008, the organizers have announced that the market will expand into the Suntec Centre, and will be held December 10 to December 12.

Last year ATF was at an all-time high in seller and buyer participation from a total of 49 countries. The Asian presence was strong, with 121 Asian sellers, including 25 from Singapore alone. Key agreements announced at the 2006 event include Buena Vista International Television-Asia Pacific's statement that it had inked a multi-year movie video-on-demand IPTV agreement with Asia Pacific VoD channel ANYTIME and FremantleMedia Enterprises' exclusive international deal with celebrity chef Kylie Kwong, in partnership with Sitting In Pictures and the Media Development Authority of Singapore, to produce nine 30-minute programs. "Asia TV Forum has been growing from strength to strength over the short seven years since its inception in 2000," said ATF's Liong. "This is a clear signal of strong industry support." ●

Bob Jenkins contributed to this story.

worldcontentmarket

Elena Sunbeam Events

25-27 February 2008
Movenpick Hotel, Prague, Czech Republic



Face-to-Face Television Executives Marketplace

Buyers from 50 countries already registered!

Our participants will travel to Prague from: Armenia, Austria, Azerbaijan, Belarus, Belgium, Bosnia and Herzegovina, Bulgaria, Canada, China, Croatia, Czech Republic, Egypt, Estonia, France, Georgia, Germany, Ghana, Greece, Hong Kong, Hungary, India, Indonesia, Israel, Italy, Japan, Jordan, Kazakhstan, Korea (South), Latvia, Lebanon, Lithuania, Macedonia, Malaysia, Nigeria, Philippines, Poland, Portugal, Romania, Russia, Serbia, Singapore, Slovakia, Slovenia, Spain, Thailand, Turkey, UAE, Ukraine, United Kingdom, USA!

World Content Market 2008: 60 exhibitors, 400-500 buyers
World Content Market 2009: 100-150 exhibitors, 600-700 buyers

Registration Fees

EXHIBITOR: € 3500

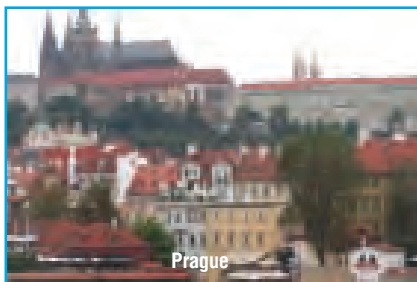
a fully equipped meeting room (25 m2)
2 delegate passes (additional pass: € 300)
market services

BUYER: € 100

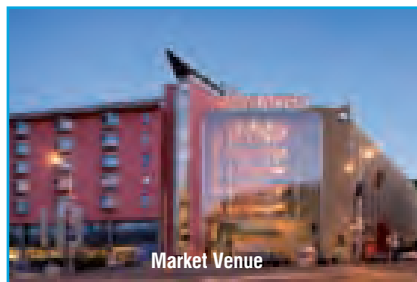
1 delegate pass (additional pass: € 50)
market services

VISITOR: € 500

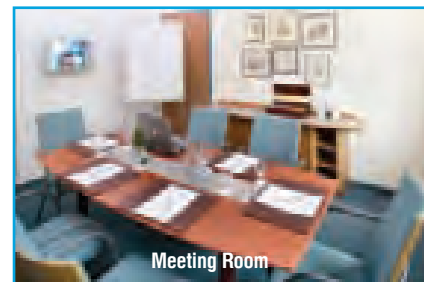
1 delegate pass (additional pass: € 500)
market services



Prague



Market Venue



Meeting Room

www.worldcontentmarket.com

Media Partners:



Organizer:

PLANET SUNBEAM LTD. 29 Harley Street London W1G 9QR United Kingdom
Tel: 44 (0) 207 6124 350 Fax: 44 (0) 207 1826 772
E-mail: info@worldcontentmarket.com www.planetsunbeam.com

NATPE Power

(Continued from Cover)

Television reported that Sony wouldn't have a booth at this year's NATPE — and that they wouldn't be taking a suite either. “We will have people there,” explained the spokesman, “but not at a booth or a suite.” A rep for CBS Paramount would only say that the company would be at NATPE. The studio, however, will not be in the company of its associated King World, which opted out of the NATPE convention altogether. Twentieth Century Fox also plans to attend, albeit without its traditional affiliate get-togethers.

Of those studios that will be participating, some will be with smaller booths that will forego the high-hovering logo signage, which can cost up to \$500,000.

If, at one time, the NATPE debate was floor versus suites, today it is the role of studios' domestic distribution versus their international counterparts and the independents.

“The [floor vs. suites debate] has been more important in years gone by,” said Rick Feldman, NATPE's president and CEO. “The trend now is that the domestic market is more fluid than it used to be. So when domestic has more product, they're on the floor. When they have less product, they're in the suites.”

Indeed, at NATPE 2008, NBC Universal Domestic Television Distribution — which will be on the floor — will be on hand to introduce a new half-hour version of the NBC and Endemol USA hit game show *Deal or No Deal*, which it will be bringing to national syndication starting in fall 2008.

In response to the fact that some independent distributors have also opted for the suites, Feldman said: “If everyone was on the floor, that would be nice. Buyers would most definitely appreciate it. If the sellers wanted to make the buyers happy, they'd be on the floor.”

For some time now, NATPE has been a key event for the Latin American and Hispanic markets. Plus, in the past, NATPE's domestic U.S. component helped the studios' international divisions, which are now required to carry more of the burden for catering to a region that doesn't often warrant more than eight percent of studios' world sales.

It is clear, however, that NATPE remains a viable, if smaller-than-it-used-to-be show for the studios' international divisions, and a good market for independents. The lower dollar exchange rate also encourages added foreign participation. In addition, this time, the U.S. writers' strike will bring more European buyers to NATPE if only to find out which are the “strike-proof” shows the studios have in the



NATPE prez Rick Feldman

pipes for the new season.

In any case, at the current rate of development, it is entirely possible that NATPE will soon mainly depend on the patronage of independents, which means that the market would be missing the magnetic power that studios exert over buyers, but have less competition for indies. At that point, large and mid-sized

announced co-sponsorship of a *VideoAge* luncheon for the “Independents' Day” at L.A. Screenings 2008.

However, the studio presence at NATPE will continue to be felt on various levels for a many years to come, first because some studio executives are part of the NATPE board and, secondly, because the trade show is still a tradition for many in the current guard. Plus, the Las Vegas locale is close to Hollywood and NATPE represents a venue in which to spot trends, in addition to the fact that, for the international TV community, it is important to have a gathering right in the middle of the six-month gap between MIPCOM and MIP-TV.

While the schedule wasn't yet finalized at press time, NATPE 2008 is expected to feature a slew of panel discussions, keynote addresses, workshops and networking opportunities. Topics in development include “Programming Goes Green: Tune In and Take Action,” “Calling the Shots: Advertisers Take Back the Content,” “Anatomy of a Short Form Hit: *Quarterlife*,” “How We Got Here: The Talk Show from *Mike Douglas* to *Tom Green*,” “Sizzling Hot: Successful Latin Formats,” “Measuring ROI in a Multi-Platform World,” “Anatomy of a

will be more technology companies in attendance. It'll be a broader body politic.”

In addition, NATPE will feature an expanded fourth annual NATPE Mobile++. This one-day event, to be held January 28, and produced with Achilles Media, is designed to provide conference attendees with a concise overview of the opportunities available in the mobile content marketplace. NATPE Mobile++ will identify the major players in the mobile video market, as well as key industry trends and potentially lucrative business opportunities. The event will present representatives from more than 700 members of the mobile content realm, including content owners, mobile aggregators, distributors, producers and mobile operators. Reps from ABC, AOL, the BBC, NBC, Motorola, TiVO, Verizon, NellyMoser, CNN, Endemol, Fremantle, Intel, Microsoft, Nokia, Yahoo!, Viacom, T-Mobile, Sony, Twentieth Century Fox and more will be on hand to chat with NATPE attendees about what they can do to cash in on all things mobile.

Despite the studios' challenge, Feldman said he's looking forward to the convention. “These are turbulent times in the industry,” he said. “The market has its



A panel at NATPE 2007 featuring speakers from the Hollywood Studios. L. to r.: Feldman, Marc Graboff, Gary Newnam, Mark Pedowitz, Bruce Rosenblum.

Photo credit: SWpix Photography

companies such as Granada, FremantleMedia, RHI, Power, SevenOne, PeaceArch, Entertainment Rights, Carsey-Warner, DIC, RaiTrade, Alfred Haber, Lakeshore and Lionsgate, plus the big Latin companies such as Globo TV, Televisa and Telefe, in addition to Hispanic groups such as Telemundo and Univision, will have to step forward to bring NATPE back to the glory days of its past. And NATPE is indeed looking to the future by shifting its focus from studio dependence to independents, starting with the

Hit: *Entourage*” and “Local Stations Ride the Internet Wave.”

Jeff Zucker, president and CEO of NBC Universal will present NATPE's keynote address. Other speakers include Joe Uva, president and CEO of Univision Communications; Harvey Levin, managing editor of TMZ.com; Doug Scott, executive director of Branded Content and Entertainment, Ogilvy & Mather Worldwide; Brent Watson, CEO of 60 Frames Entertainment; Michael Eisner, founder of Vuguru; and Bob Pittman, founding member of The Pilot Group.

“There aren't any big changes to the market this year,” said Feldman. “In essence, it's similar to last year, but there

ups and downs, its ins and outs, its goods and bads. There have been changes in personnel and changes in business models. Things are changing every single day, which makes it tough to put our finger on the pulse of things.”

Yet even with all the changes to the entertainment biz in recent months, Feldman expects 7,000-8,000 people to attend the convention — on par with last year's numbers. “It's the first big market of the year,” he said. “So it'll really be a snapshot of the TV business at this moment in time.” ●

....Big Brother in Poland delivered a more than five-fold increase in audience share in its time slot...

...CTC Media takes a stake in Kazakhstan's Channel 31 and plans to launch a new station in Uzbekistan...

...The latest audience share figures in the Czech Republic confirm a sharp upturn in fortunes for CTI...

...The Ukrainian MSO Volia Cable adds 10 new channels to its digital offer bringing the total to 114...

...The Russian television advertising market is worth 24.1% more than in 2006...

...Romanian DTH platform Dolce had already 250,000 subscribers at the end of the summer...

...The Bulgarian sports betting company Eurofootball is about to launch its own TV channel...

...Poland's second largest MSO Vectra, has said that it plans to spend 31.5 million € on the further roll out of its digital TV service...

...The most popular channel in Latvia in June was LNT with an audience share of 18.4%...

...HBO's new subscription video-on-demand service HBO Digital is reported to have made its debut in Hungary...

...Central and Eastern Europe is the fastest growing television marketplace in the world, out pacing by far all other emerging territories...

...1000 buyers from Central & Eastern Europe and 500 TV content and formats sales organisations expected in Budapest next June...

...Serbia's Telecommunications Agency has issued licenses to 20 new cable operators...

...Nova TV secures multi year content deal for Croatia...

...Zenith Optimedia has identified Central and Eastern Europe as one of two regions containing the world's fastest growing ad markets...

...Universal and Paramount partner up for Russian dvd deal...

...Discop reports record attendance with numbers up a whopping 38% over last year...

...The sales of french tv programs in Central and Eastern Europe improved of 21% compared to last year's results...

DISCOPRO

COPRODUCTION BUSINESS
IN CENTRAL & EASTERN EUROPE **NATPE**

16-17 JUNE 2008 • SOFITEL ATRIUM HOTEL • BUDAPEST

DISCOP08

CONTENT BUSINESS IN CENTRAL
& EASTERN EUROPE **NATPE**

18-20 JUNE 2008 • SOFITEL ATRIUM HOTEL • BUDAPEST

WWW.DISCOP.COM

Let's Do Lunch

ASIA TV FORUM

NOVEMBER 28-30

Singapore, Republic of Singapore

TEL: (65) 6780 4697

FAX: (65) 6588 3798

www.asiatvforum.com

HISTORY MAKERS

JANUARY 24-26, 2008

New York, U.S.

TEL: (416) 921-3171

FAX: (416) 921-9878

www.historymakers2008.com

NATPE

JANUARY 28-31

Las Vegas, U.S.

TEL: (310) 453-4440

FAX: (310) 453-5258

www.natpe.org

BERLIN FILM FESTIVAL

FEBRUARY 7-17

Berlin, Germany

TEL: (49 30) 259 200

FAX: (49 30) 259 20299

www.berlinale.de

WORLD CONTENT MARKET

FEBRUARY 25-27

Prague, Czech Republic

TEL: (44 207) 6124 350

FAX: (44 207) 1826 772

www.worldcontentmarket.com

SPORTELASIA

MARCH 2-5

Shanghai, China

TEL: (201) 869-4022

FAX: (201) 869-4335

www.sportelmonaco.com

SAT EXPO EUROPE

MARCH 27-29

Rome, Italy

TEL: (39 0444) 543 133

FAX: (39 0444) 543 466

www.satexpo.it/en

RAI TRADE SCREENINGS

APRIL 2-4

Rome, Italy

TEL: (39 06) 374- 981

FAX: (39 06) 370 1343

www.raitrade.it

MIPDOC & MIP-TV

APRIL 5-11

Cannes, France

TEL: (212) 370-7470

FAX: (212) 370-7471

www.miptv.com

NAB SHOW

APRIL 11-17

Las Vegas, U.S.

TEL: (202) 429-3189

FAX: (202) 429-4180

www.nabshow.com

HOT DOCS

APRIL 17-27

Toronto, Canada

TEL: (416) 203-2155

FAX: (416) 203-0446

www.hotdocs.ca

CANNES FILM FESTIVAL

MAY 14-25

Cannes, France

TEL: (33 1) 5359 6100

FAX: (33 1) 5359 6110

www.festival-cannes.fr

L.A. SCREENINGS

MAY 14-23

Los Angeles, U.S.

TEL: (212) 288-3933

FAX: (212) 734-9033

www.videoage.org

NCTA CABLE SHOW

MAY 18-20

New Orleans, U.S.

TEL: (202) 222-2430

FAX: (202) 222-2431

www.thecablesnow.com

BANFF WORLD TV FESTIVAL

JUNE 8-11

Banff, Canada

TEL: (403) 678-1216

FAX: (403) 678-3357

www.banff2008.com

DISCOP

JUNE 18-20

Budapest, Hungary

TEL: (33 1) 4229 3224

FAX: (33 1) 4229 3474

www.discop.com

For 26 years **VideoAge** has been covering
the **Asian TV** market with issues
in Korean, Japanese and Chinese.

Today, **VideoAge** is getting closer to you.

Announcing **VideoAge's** Asia ad sales office:

VideoAge c/o Yukari Media Inc.
YMI Bldg. 3-3-4, Uchihirano-machi, Chuo-ku,
Osaka 540-0037 Japan
Tel: 81-64790-2222
Att.: Sho Harihara
sho@yukarimedia.com
www.yukarimedia.com



NATPE CALLING

GO MOBILE AT NATPE 2008

NATPE Mobile++ will provide a concise overview of opportunities in the mobile content marketplace including actionable intelligence about the booming U.S. mobile video market. The one-day event will identify the major players in the mobile entertainment market, key industry trends and lucrative business opportunities. NATPE Mobile++ will feature representatives from more of the mobile entertainment ecosystem, including Content Owners, Mobile Aggregators, Distributors, Producers, Mobile Operators and MVNOs. Mobile content is a \$5 billion opportunity that video content executives can't afford to miss out on. Opportunity is calling, answer today by registering at www.natpemobile.com

NATPE*MOBILE++*

JANUARY 28, 2008

NATPE 
08

CONFERENCE & EXHIBITION
MONDAY – THURSDAY
1.28.08* – 1.31.08
MANDALAY BAY RESORT
LAS VEGAS NEVADA
* 1.28.08 Featuring Mobile++
www.NATPE.org

Some observers, like those at the daily newspaper USA Today, "see a downloading revolution coming to the movie business." Others see it as an "evolution" thanks to broadband and IPTV platforms which reduce piracy, increase consumption of content, and monetize every aspect of the television business. Prior to broadband, large-scale piracy of DVDs prospered despite the fact that setting up such an operation required an organizational infrastructure, manufacturing facilities, distribution channels and lots of capital. Indeed, manufacturing costs represent 40 percent of DVD production. Nonetheless, a pirated movie on DVD costs less than a legitimate disc and the means of distributing these DVDs has always been limited to furtive transactions.

Looking at figures from various sources, we found out that, in 2005, movie studios in the U.S. lost \$3.7 billion due to worldwide DVD piracy. In 2006, this figure was reduced to \$2.4 billion, thanks to broadband. During the same period, the loss to international Internet piracy was estimated at \$2.3 billion, but only five percent (or \$115 million) was for mainstream movie content. On the other hand, the 55 million U.S. homes with broadband generated legitimate download business of \$43 million a year (according to Adams Media Research).

Today, downloads and IPTV have broken the chicken and the egg riddle: To reduce piracy, the price of DVDs had to come down, but it couldn't be lowered because the high level of piracy reduced the consumer universe for legit buys. Downloads and IPTV sales also reduce distributors' costs since, unlike DVDs, which are returnable, with broadband there are no returns and no packaging. It costs more to return DVDs (from \$1 to \$2 each) than to manufacture them (\$1.85 each with case). Returns can reach 30 percent, and when costs are that high, they can break a company.

Despite all the advantages of IPTV and downloads, studios were reluctant to get into this area because they did not want to alienate Wal-Mart, which generates 40 percent of all DVD sales in the U.S. But now that Wal-Mart has entered the download-to-own (or DTO, here another acronym for us to remember!) video business, the industry is starting to reap all the benefits of this aspect of distribution. Nevertheless, according to www.dvdinformation.com, in 2006, overall DVD shipments in North America were 1.65 billion units, the same as 2005.

Internet guru Mark Cuban is convinced that media companies are in no hurry to have the online movie business succeed: "It's one thing to allow downloads of yesterday's TV shows and create a market and revenue that didn't exist last year. It's another thing to mess with your biggest revenue stream."

However, both download and IPTV platforms still present a few technical, regulatory and licensing problems. With downloads, problems are that, even though they are priced about the same as DVDs (from \$10 to \$20 for a new release movie and \$2 for a TV show), movies and TV programs take a long time to download even with a broadband connection, and present inferior video quality to DVDs. Plus, the download standards vary from company to company and it costs too much for the memory to store 200 DVDs on a computer. The TV vs. PC is no longer a problem, due to the fact that many companies are coming up with computer-to-TV devices. Consumers can also burn their downloads to a DVD for TV viewing from a DVD player.

For IPTV, the problem is that Telcos — once their franchising dispute with MSOs is resolved — could become the nation's largest aggregators, leaving independent platforms just the ethnic TV channel niche, as well as obscure movies.

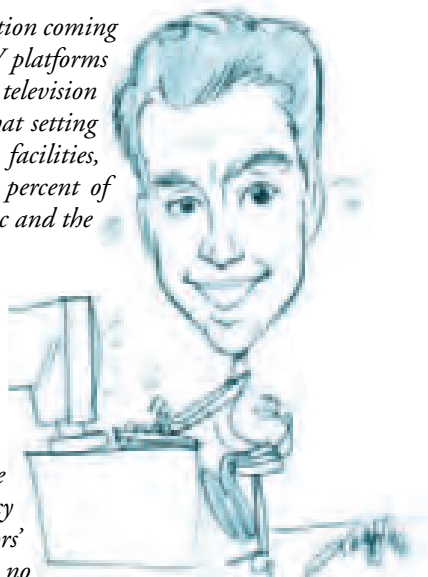
The major competitor against Telcos' IPTV platforms could turn out to be satellite television, which could easily replace its satellite set-top boxes (STB) with IPTV STBs. Actually, in order not to give Telcos a headstart at becoming influential aggregators, satellite TV operators should jump on the IPTV bandwagon immediately.

The magic of IPTV could prove to be a boost for television stations. In a single stroke, this Internet Protocol-based TV technology — which is, at the same time, a technical standard and a business model — will solve all the problems that afflict today's TV industry: standards confusion, audience fragmentation, ratings problems, reduced revenues, cable carriage, coverage areas and frequency allocation.

Currently, TV signals take different paths to get to consumers: Over the air in two standards — NTSC for analog and ATSC for digital or PAL and DTV. Plus: standard definition and high-definition in both interlaced and progressive forms. Cable, in analog or digital. Satellite. Streaming media, in several standards, and hand-held (cellular phones) in two or three standards, one of which doesn't work well indoors.

With IPTV, stations send one signal of the MPEG-4 type and all devices everywhere receive it. In addition, by using the VoD feature, stations could monetize their programs even after the linear TV signal is gone, and even license their signals to IPTV platforms. The audience lost at the local level can be recouped at a national or international level (to keep the CPM stable) and advertisers can get an accurate count of the programs' viewing audience. Finally, with IPTV there is no need for transmitting with over-the-air frequencies, which can then be rented, for example, to Wi-Max operators, thus creating another form of income for TV stations.

Dom Serafini



VIDEO AGE

MAIN OFFICES

216 EAST 75TH STREET
NEW YORK, NY 10021

TEL: (212) 288-3933

FAX: (212) 734-9033

VIDEO AGE WEBSITES:

www.videoage.org

www.videoagelatino.com

www.videoage.it

P.O. BOX 25282

LOS ANGELES, CA 90025

TEL/FAX: (310) 444-3189

VIALE ABRUZZI 30

20123 MILAN, ITALY

TEL/FAX: (39 02) 204 3029

YUKARI MEDIA

YMI BLDG. 3-3-4, UCHIHIRANOMACHI

CHUO-KU, OSAKA JAPAN

TEL: (816) 4790-2222

EDITOR

DOM SERAFINI

ONLINE EDITOR

LEAH HOCHBAUM ROSNER

EDITORIAL CONTRIBUTORS

DIETER BROCKMEYER (GERMANY)

ENZO CHIARULLO

MARINA DEL RIVERO

JANET FINE

CARLOS GUROVICH

BOB JENKINS (U.K.)

AKIKO KOBAYACHI (JAPAN)

VALERIE MILANO

ARNOLD PETER

LEVI SHAPIRO

DAVID SHORT (EASTERN EUROPE)

ERIN SOMERS

LIANNE STEWART

CORPORATE AND CIRCULATION OFFICE

216 EAST 75TH STREET

NEW YORK, NY 10021

TEL: (212) 288-3933

FAX: (212) 734-9033

PUBLISHER

MONICA GORGHETTO

MARKETING COORDINATOR

CAROLINE INTERTAGLIA

BUSINESS OFFICE

LEN FINKEL

LEGAL OFFICE

ROBERT ACKERMANN

STEVE SCHIFFMAN

WEB MANAGER

MIKE FAIVRE

DESIGN/LAYOUT

CARMINE RASPAOLO

ILLUSTRATIONS

BOB SCHOCHET

FOUNDED IN 1981

MEMBER OF NBCA

(CIRCULATION)

VIDEO AGE INTERNATIONAL (ISSN 0278-5013 USPS 601-230) IS PUBLISHED EIGHT TIMES A YEAR: JANUARY, FEBRUARY/MARCH, APRIL, MAY, JUNE/JULY, SEPTEMBER, OCTOBER AND NOVEMBER/DECEMBER. PLUS DAILIES BY TV TRADE MEDIA, INC. SINGLE COPY U.S.\$9.75. YEARLY SUBSCRIPTION U.S.\$45 (U.S., CANADA, MEXICO); U.S.\$60 (U.K. AND EUROPE).

© TV TRADE MEDIA INC. 2007. THE ENTIRE CONTENTS OF VIDEO AGE INTERNATIONAL ARE PROTECTED BY COPYRIGHT IN THE U.S., U.K., AND ALL COUNTRIES SIGNATORY TO THE BERNE CONVENTION AND THE PAN-AMERICAN CONVENTION. SEND ADDRESS CHANGES TO VIDEO AGE INTERNATIONAL, 216 EAST 75TH STREET, SUITE PW, NEW YORK, NY 10021, U.S.A.

PURSUANT TO THE U.S. COPYRIGHTS ACT OF 1976, THE RIGHTS OF ALL CONTENT DONE ON ASSIGNMENT FOR ALL VIDEOAGE PUBLICATIONS ARE HELD BY THE PUBLISHER OF VIDEOAGE, WHICH COMMISSIONED THEM.



VideoAge

Since 1981
Our Main
Interest
Has Been
Improving
Your Sales

www.VideoAge.org
www.VideoAgeLatino.com

NEW YORK
216 East 75th Street, Suite PW
New York, NY 10021
Phone: 212.288.3933
Fax: 212.734.9033

CALIFORNIA
1612 Camden Avenue, Suite 302
P.O. Box 25282
Los Angeles, CA 90025
Phone/Fax: 310.444.3189



Nobody knows
what they have
until they lose it



Newly
RICH

Newly
POOR

Telenovela (120 X 1h)

Lisette Osorio
losoriot@caracol.com.co
Tel: +1 (305) 960 2018
Miami



Pedro Dávila
pdavila@caracol.com.co
Tel: +57 (1) 6 430 443
Bogotá



OUR NOVELAS,
SERIES AND MUCH MORE
ON **ATF** SUITE 687